PANORAMA ONE

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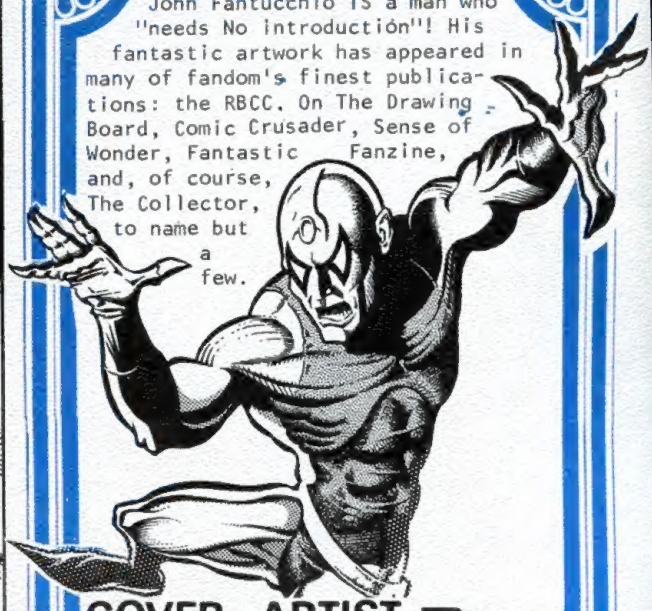
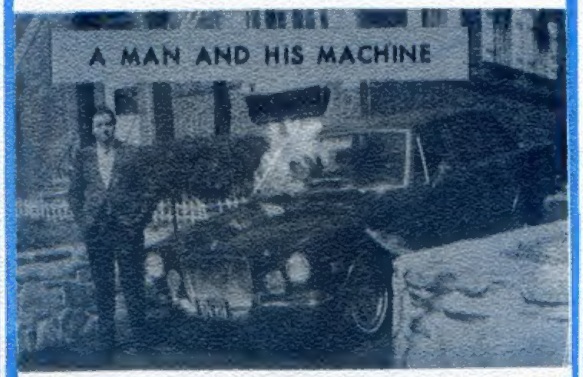
John Fantucchio IS a man who "needs No introduction"! His fantastic artwork has appeared in many of fandom's finest publications: the RBCC. On The Drawing Board, Comic Crusader, Sense of Wonder, Fantastic Fanzine, and, of course, The Collector, to name but a few.



COVER ARTIST

JOHN G. FANTUCCHIO



Although in the past few months he's cut his fandom contributions down because of an un-believable schedule, he still manages to come up with some fantastic things now and then, one of them be-ing the illustration on the preced-ing page.

The character isn't an old hero from the Golden Age or a pulp from out of the past. He's John's own original character, who as yet has not been "formally" introduced to fandom. He first appeared in The Collector #13 in Nov. of 1968. A con-test in that issue asked for a name and an origin for the hero. Winners, were picked AND announced, but again, due to John's schedule, the character's official name & origin have not yet been announced. John promises, though, that when the time comes TC will carry the essential info first, so STICK AROUND!

PANORAMA ONE

EDITOR/PUBLISHER/PRINTER

BILL G. WILSON

COLLECTOR PUBLICATIONS

commentary

First of all, I'd like to thank you for supporting this project by purchasing this magazine. I hope you enjoy this issue and will write in and let me know exactly what you thought of it. I'd also appreciate any gripes or sug-gestions you might have, as I'll be able to use them in producing any future issues of this publica-tion, should I decide to do so. Whether or not I do, I'll still be able to use them in preparing future issues of THE COLLECTOR.

Oh yeah, in case you're not familiar with THE COLLECTOR (TC for short)Ill tell you a little a-bout it: It's published quarterly. The price is 35¢ in the U.S. and 50¢ outside the U.S. [prices subject to change, but not much]. As of the time of this writing [late June, '71] TC is entering it's 5th year of publication, with 23 issues under its belt. The character to your left, Hyper-man, appears semi-regularly in TC. Rather than fill you in any more on Hyperman, or TC, for that matter, I'll let you send for a copy so that you can see for your-self what it's all about.

I'd like to take time out, to also thank the many fine contributors, both artists and writers alike, who grace these pages. Rather than thank each one individually, I'd like each one of them to regard the listing to the left as a tribute to their talent and help in putting out PANORAMA.

Now, to get around to the fine cover on this issue. From reading the little article on the preceding page, you already know it was executed by one JOHN G. FANTUCCHIO. John also did the color separations, which make for a really "different" cover.Hope-fully, the reproduction I've acheived has fulfilled the hopes of John for a drawing with depth.

Well, rather than continue on boring you to death with a lot of details, I'll leave you to..... PANORAMA ONE!!!

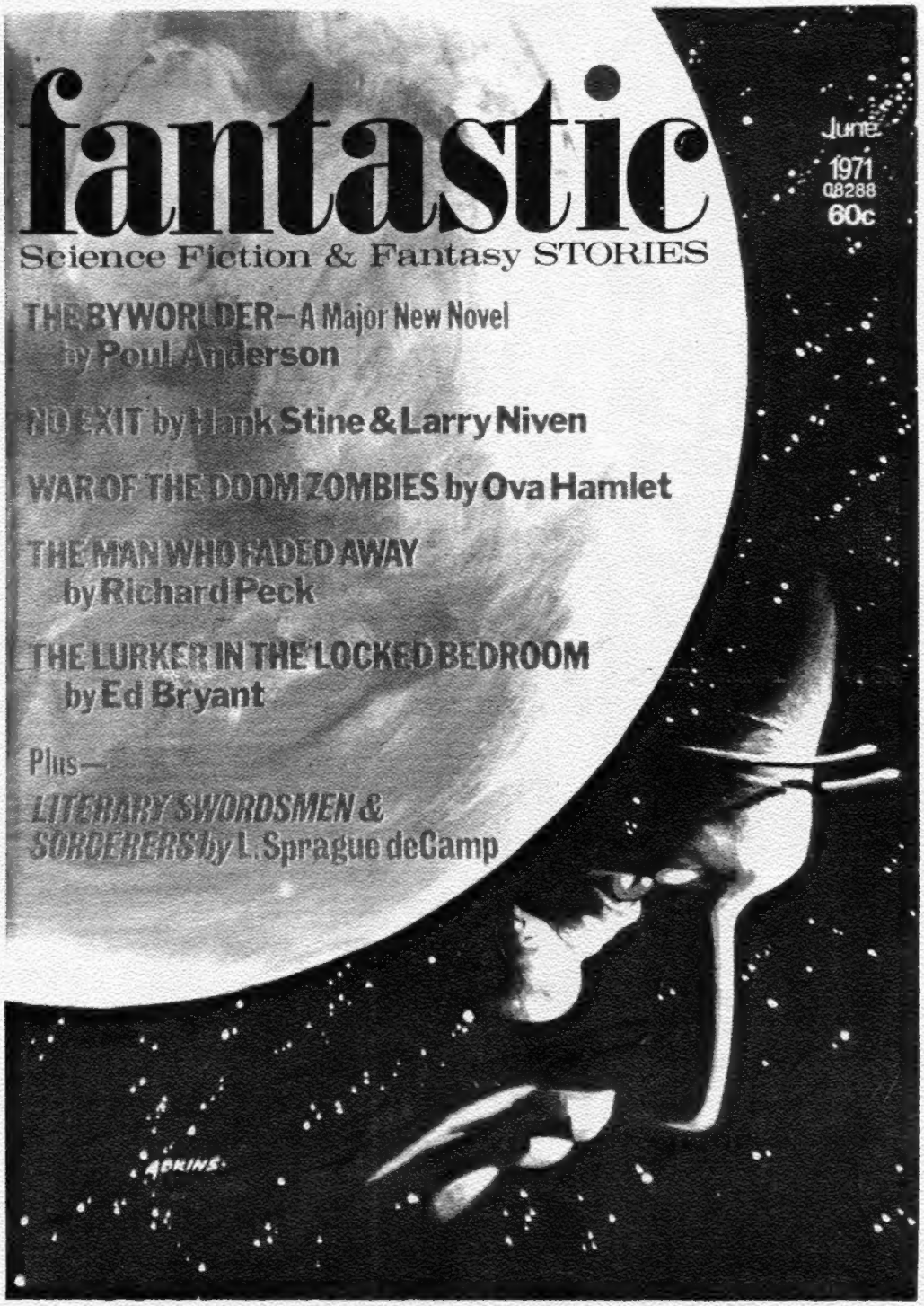
Bill G. Wilson

CONTRIBUTORS:

WRITERS: BILL CANTEY, DON ROSA, TOM FAGAN, BOB KIRKLAND, MARK BURBEY, BILL WILSON

ARTISTS:
page 1: Cover by John G. Fantucchio
page 2: JOHN FANTUCCHIO, BILL BLACK
page 3: DAVE STEVENS/BILL WILSON
page 4: DAN L. ADKINS
page 5: JOHN FANTUCCHIO, DAN L. ADKINS (blue superimposure)
page 6: ED ROMERO, BILL WILSON ("White's Worlds"logo), JOHN FANTUCCHIO (blue superimposure)
page 7: DON ROSA
page 8: MIKE ROBERTS
page 9: [Phantom Movie Poster Reproduction]
page 10: ALAN HANLEY
page 11: ROBERT KLINE (repro from TC#19), ED ROMERO (blue superimposure)
page 12: JIM GARRISON
page 13: JEFF JONES (Blue superimposure)
page 14: SKIP OLSON
page 15: DOUG POTTER
page 16: DAN L. ADKINS

TED WHITE CAN WRITE!



COVER PAINTING BY DAN ADKINS

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BY BILL CANTEY

When "The Great Gold Steal" made the comic-fandom scene, it was received with mixed emotions. Of course, the usual nit-pickers attacked Mr. White's novel with their usual gusto. Most fans gave it a quick reading, then dismissed it as an interesting novelty.Collectors pounced on it at once, and carefully filed it away to maintain its "mint-condition" value. But, it was more significant to a few fans. That the book was ever writ-ten, is an indication of Ted White's skillful manipulation of "living thought", as well as the favorable advancement of a famous, comic-book hero. Consider the difficulty of his accomplishment; an author took an es-tablished comic-book character and wrote him into a more than fair mystery story. Captain America, quite acceptable as a hero in the brightly colored, unreal world of comics could never be plausible on the printed page. And yet, he was. As much as The Shadow, Doc Savage, The Spider, or a host of others. The book was extremely well researched, and carefully written.Care-filled, being a more apt description. For Ted White,be-sides being a gifted writer, is obviously a fan of the lowly comic-book. His humanizing adaption, explain-ing the transformation of the puny Steve Rogers into the mighty Captain America, indicates to this fan more care than the average writer might have shown. Further "The Great Gold Steal" is a bridge, connecting comics with the related medium of fantasy-adventure writing.A two-way bridge, because Ted White has a flair for re-versing the normal rules of writing. Whereas it's per-fectly acceptable to produce a comic version of a suc-cessful character already existing in book form, Mr. White took the comic hero, Captain America, and trans-formed him into a bizarre detective that would have captured the attention of the pulp reading public a generation ago. Nor was this his only success, or indi-cation of his feelings for comics.

White's "Phoenix Prime" gave the direct reference to The Human Torch and other super-heroes. In "Prime", a different reversal of writing rules occurs. It is a tale, involving a highly capable Earthman's adventures on a different world. But you say, this is not an unu-sual theme. Burroughs' "John Carter On Mars" is an ex-cellent example of this particular fantasy. Robert E. Howard;s "Almuric", Andre Norton's "Witchworld" series John Norman's "Counter-Earth" chronicles, Jack Vance's "Planet Of Adventure", and Pierre Boulle's "Planet of The Apes" would qualify as related works. The basic i-dea is certainly not new. Jonathan Swift's "Gulliver's Travels" was published in 1726. Mark Twain's "A Connec-ticut Yankee In King Arthur's Court" should rightly be considered among the best examples of fantasy-adven-ture, even though it is an established Classic and of-ten thrust upon unwilling students as required read-ing. Now, free education does more good than harm, but the most alarming side effect of our school system is that books and students become natural enemies. This creates a problem, since enjoying the "story telling" relationship is a vital part of the human psychic.How-ever, television, movies, and comics usually fill the void and eventually draw the truth-seeking individual into the world of literary communication. More than one child of our time has had his sanity saved by the forbidden fruit of "trash" entertainment. But, back to the point of the article. The fantasy-adventure is the most popular form of escape entertainment and extends itself into comics and other mediums as well as the printed page. Most super-hero comics cater to the pop-ular dream wishes that have always existed in anyone's healthy imagination. Superman is probably the most iden-tifyable comic character that ever existed, and a re-verse of basically the same formula used by the aforemen-tioned authors. Because Superman's powers are the re-sult of his being from another planet, while John Carter and his "relatives" enjoyed their advantages by being transported to another world. But, in "Phoenix Prime", Ted White goes even further than just to reverse the sit-uation. His hero is a superman on Earth: a fantastic leap ahead in the chain of evolution. So, what happens? He's duped by his peers and sent to a world where his powers are muted. A double-reverse that I don't be;ieve another writer would care to try. As a matter of fact, Mr. White was pretty well taken to task in the pages of AMRA #46, a Hugo-winning fanzine that specializes in fantasy-adventure writings. But an article by Mr. White himself also appeared in that same issue, giving inside information on his creation of an intriguing, new world complete with bizarre inhabitants and visitors. His open comments easily turned away the heavy handed objections of his critics. The complaints against Mr. White are a-bout what you might expect if you've read his books. He is accused of being overly fond of the long trek or sur-vival in the wilderness. But, so am I. Most fans of her-oic-adventure can easily imagine themselves surviving in a primitive, hostile environment with nothing more than a knife; when in actuality they'd be ready to go home the first time their socks got wet. White's work caters to the armchair adventurer's paradoxial attitude and scores a success; a cry for logic naturally defeats its purpose. However, Ted White does stand guilty of commit-ing a literary atrocity. He splits his infinitives. Good Lord! Can we ever forgive him? Of course not; we can on-ly bear in mind that he usually splits them with flamboy-ant enthusiasm and often with an adverbial broadsword.A good chop, whenever and if ever, it occurs. The remain-

ing complaints against Mr. White mostly involve the ever-present "death-wish" within the critiques of heroic-fantasy fandom. An extreme example of this very strange attitude is the absolute purist fan. Some very enthusiastic de-votees of the medium maintain that heroic-fantasy is fantasy-adventure in its basic form. Then further, that heroic-fantasy is synonymous with sword & sorcery. And finally, that Robert E. How-ard is sword & sorcery. It then follows that, since Howard has gone to the land of shadows, there is nothing to be done except to close down the corporation and talk about "How great it was." Howard is certainly one of the greatest fantasy writers of all time. But I believe also in the present and future potential of fantasy-adventure as represented by writers like Ted White, Fritz Leiber, and John Jakes. White's books are written with the consideration of today's customs and attitudes. He is (as far as I know) the only author who can combine heroic-fantasy with earthly emotions and not break the reader's "suspension of disbelief". A difficult task since erotica is escape entertainment in a different direction. Asking the reader to handle both at the same time is usually like asking a horseman to ride two mounts, galloping in opposite directions. But true to his form of rule-bending, Ted White accomplishes exactly that. His book, "Sorceress of Qar" was completely read by this fan before the realization struck that it was by double-definition, a sword & sorcery/sex & science novel of high adventure. A love story, and a torrid one at that.

"Spawn Of The Death Machine" is further evidence of the White writing ability as well as another testimony to his love of comics. The "Spawn" is a super-hero of the future for today's over-enlightened fan of the super-hero concept. White's hero, Tanner, is the rebuilt remains of an executed "criminal" in the far-flung future of a strangely primitive and sparsely populated America. Steel bones constitute one asset of Tanner's amazing physique. The ability to shift his speed and strength into "high gear" is reserved for extreme emergencies only, as is the laser-like flame that emits from his mouth. All of this is much to Tanner's annoyance since he'd rather have these powers "on tap". Ultra-fast healing and incredible endurance compliment his more amazing powers. He can be killed, but because of an uncanny sense of perception, he'd have to be suicidally careless. Sent out into the "new world" by the super-computerized "Death Machine" Tanner gradually begins to recall his former existence. Whether he remains a data-gathering part of the master machine or -- not, is what you'll have to read the book to find out.

If any doubt remained, regarding Ted White's enthusiasm for the comic magazine, it faded with the publication of the long-awaited book, "All In Color For A Dime". Mr. White took the lead chapter (and the lead of the entire book) with his excellent article, "The Spawn of M.C. Gaines". It is a beautiful book. Co-writers, Richard Ellington, Dick Lupoff, Bill Blackbeard, Don Thompson, Tom Fagan, Jim Harmon, Chris Steinbrunner, Roy Thomas, Ron Goulart, and Harlan Ellison make it the ultimate fanzine.

Currently, as managing editor of "Amazing Stories" and "Fantastic" magazine, Ted White's editorials alone are worth the price of the publications. He also attracts the comments of Fritz Leiber, Alexei Panshin, and other fine writers. The magazines have a decided fannish flavor which is a further inducement for the comic fan to enter the world of tantalizing typography.

The average age of endurance for the strictly comics fan is less than five years. Ted White is living proof that indulging in fantasy-adventure novels will not terminate the love for comics. Escape entertainment is the common sun for the planets of comics, novels, motion pictures, magazines, sound recordings, and their moons of fandom. If you dwell on one world when you have the means to visit others, you'll be a poor fan of short duration. And you could do worse than to accept an introduction into Ted White's world of fantasy-adventure with its touch of super-heroics. A lot worse indeed.

-Bill Cantey-

The Great Gold Steal (F3780) Published, 1968
50¢ from: Bantam Books, Inc.
271 Madison Ave.
New York, N.Y. 10016
Cover painting of Captain America. 118 pages.

Phoenix Prime (730476) Published, 1966
60¢ from: Lancer Books, Inc.
185 Madison Ave.
New York, N.Y. 10016
Beautiful cover painting by Frank Frazetta. 188 pages.

The Sorceress of Qar (73-528) Published, 1966
60¢ from: Lancer Books, Inc. *(address above)*
Sequel to Phoenix Prime. *191 pages.*

The Spawn Of The Death Machine (53-680) Published, 1968
60¢ from: Paperback Library, Inc.
315 Park Avenue South
New York, N.Y. 10010
Cover painting by Jeff Jones. 175 pages.

It is highly advisable to request current catalogues from publishing companies to make sure titles are in stock before ordering. Information on "much desired" books may be obtained at the same time by enclosing a stamped, self-addressed envelope.

All In Color For A Dime (Hardback) Published, 1970
$13.00 from:
Edwin M. Aprill, Jr.
5272 W. Liberty Rd.
Ann Arbor, Michigan 48103
Edited by Dick Lupoff & Don Thompson. 263 pages

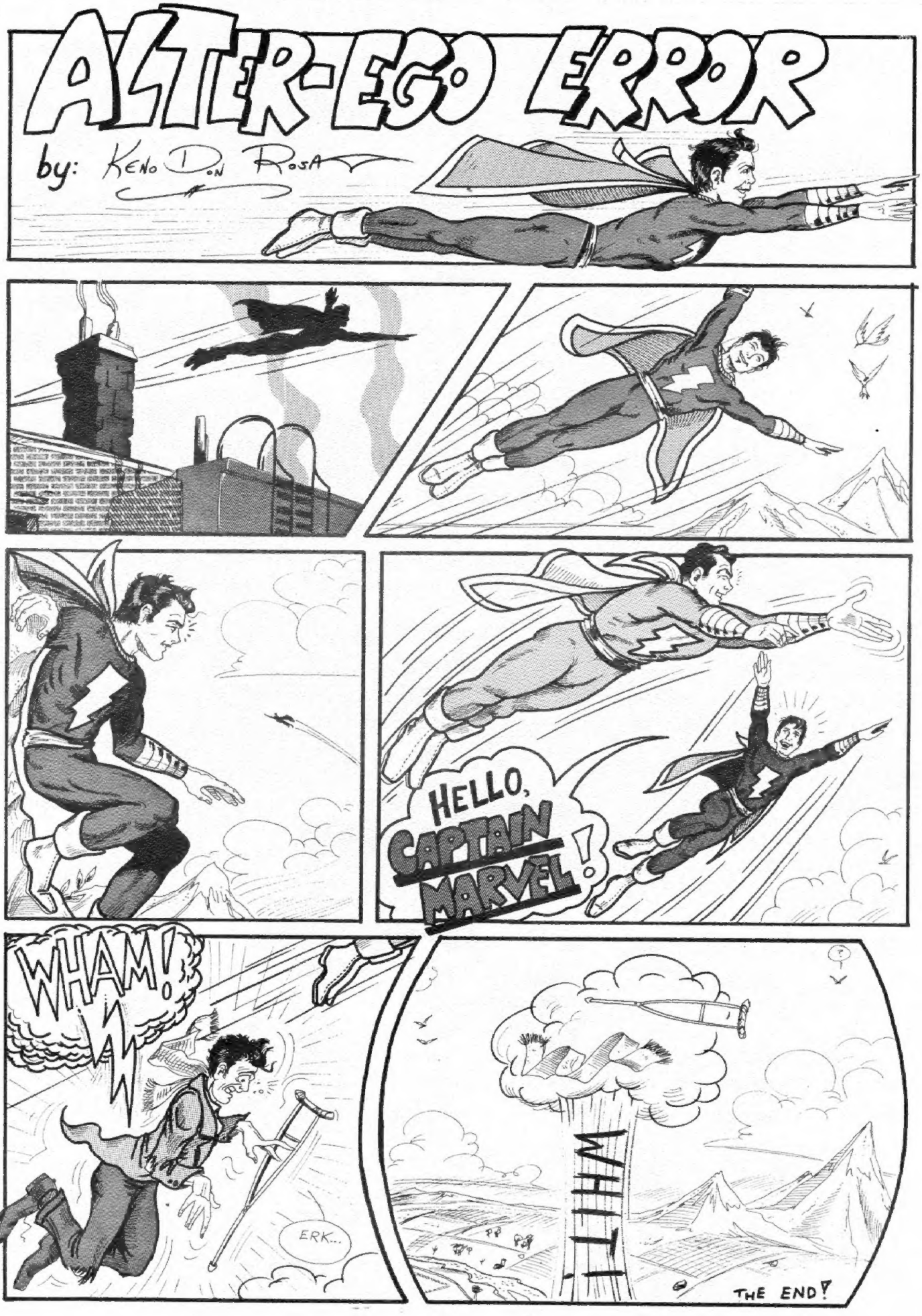
Ted White is Editor Of:

Fantastic Magazine
c/o Ultimate Publishing Co., Inc.
69-62 230 Street, Oakland Garden
Flushing, N.Y. 11364

Amazing Stories
Box 7
Oakland Gardens
Flushing, N.Y.
11364

One year subscription (six issues) to either, $3.00. Or 60¢ each.

Additions to the list of Ted White's works are invited and encouraged.


ALTER-EGO ERROR
by: KENO DON ROSA
HELLO, CAPTAIN MARVEL!
WHAM!
ERK...
WHIT!
THE END?

MIKE ROBERTS '71

THOSE SATURDAY AFTERNOON CLIFFHANGERS

a book review by TOM FAGAN

THE SERIALS: Suspense And Drama By Installment...*written by* Raymond William Stedman. University of Oklahoma Press: Norman. 514 pages. Illustrated. Price: $9.95.

On the 'copyright page' is a casual statement, "The paper on which this book is printed bears the watermark of the University of Oklahoma Press and has an effective life of at least three hundred years."

Which could be construed as meaning, THE SERIALS is a book for keeping. Certainly for those interested in the sub-ject, it is a lifelong treasure, one to be referred to time and time again when one wishes to know about serial drama, be it in movies, radio, television or wherever. It is also a book to be passed on to serial fans of coming generations.

The author, Raymond William Stedman, has impressive credentials. To quote: "This book is the product of a lifelong interest in serials and more than years' intensive research." What isn't said is that Stedman is an authority on comic books and their characters. He is just that...and moreover, he is genuinely affectionate about the role of comic books in shaping the history of serials.

Thus "THE SERIALS" is a book of just as much interest to the comic book fan as to the film buff, the television devotee, and "old time radio" addict. Stedman is as equally at home discussing Pearl White as he is Ma Perkins or the theory of "Earth One" and "Earth Two". Anybody who can explain the latter concept as easily, concisely, and clearly as Stedman does in his Chapter Nine, "The Comic Book Heroes And The Return To Earth II", has to be a writer of the first magnitude and attitude.

In a style that is pleasant, moves swiftly, and carries the reader happily along, Stedman hikes with gusto from the 20's on into the 70's steadily building his case that serials are a uniquely American art form. He emphasizes what he terms "the wide view", admitting by necessity some serials have not been mentioned but he is presenting a sampling. But what a "sampling"! The great and the remember-ed-as-great are represented from the classic fight between "Copperhead" and "Dr. Satan" to the little-known and little-remembered, "Painted Stallion."

Stedman's comments are pithy and true. Of Tom Tyler (The Adventures of Captain Marvel, and other serials) he states:

"...Tyler was one of the motion picture's accomplished but seldom heralded stars. His work is overlooked today, except by a million or so former serialgoers who recognized a magnificent performance, even if the Motion Picture Academy didn't".

About movie companies' attention to costuming, he has this to say, "A superhero from another lot might have to ap-pear dashing after pulling swin trunks over two-piece wool-en underwear; Republic's crusaders would look fresh from Bond Street.

And should anyone doubt that statement they have only to compare Republic's Spy Smasher, for example, with Columbia's Batman. The former appeared as if he had stepped out of the pages of a Fawcett comic book of the times; the latter...well, to be kind, looked like a hangover from a Salvation Army rummage sale!

Stedman has a wealth of personal information and of all doesn't mind sharing it with the reader. One learns how Little Orphan Annie was sold out to Captain Midnight when he radio program went to the dogs, without so much as a protesting "Arf!" from ever-faithful Sandy.

One learns about "Zorro's Black Whip" (a serial which had no Zorro!). The blood-relation ties between the Lone Ranger and the Green Hornet are discussed and evaluated. The reader finds out just how much Batman owes to Emmuska Baroness Orczy and the Scarlet Pimpernel.

Buck Rogers, Tarzan, The Guns of Will Sonnett, the Fugitive, Aunt Jenny's True Life Stories...they're all included with such sparkling tidbits as how Batman almost took over the Superman radio show, how Tom Mix had every kid in America choking down Ralston to buy a whistling ring, and an updated Jane Eyre afternoon tel-evision show becoming a modern-day Dracula program, better known as "Dark Shadows"!

It's a fun book; it's an important book. It's a delightful excursion back into those thrilling days of yesteryear and those days of just a few weeks past! ●

ROCK 'EM SOCK 'EM!
COMICS
THE GOOD
THE BAD
'N' BUCKO BRONCO!
I'M NOT COMPLAININ' LI'L LADY - BUT HOW MANY DIFFERENT KINDS OF SCRAPES HAVE I GOTTEN YOU OUT OF ?
ALL BUT ONE MY HANDSOME HUNK OF HEROIC HE-MAN!
IT'S
ALL-AMERICAN JACK
SAVING THE FACE OF MISS USA!
- HANLEY 2-71

IT ONLY GOES TO SHOW...
by Bob Kirkland

The scene is the "Golden Agers" Club, made up of those fan-eds who have "done something" while on earth. G.B. Love, Bob Jennings, Jan Strnad, and others are hanging about the Captain Marvel Lounge. Jennings picks up a recent copy of *"Comic News From Earth"* and thumbs through the pages.

JENNINGS: Look at this. It says here that there was an auction at the New York Con last month.

SPICER: Okay, Bob, we'll take the hint. How much did *"Comic World" #1* bring?

JENNINGS: Ah, come on Bill. It wasn't even up for bid. G.B. was in the money though.

LOVE: (Looking up from his newspaper) Oh really? What does it say?

JENNINGS: *"Rocket's Blast" #1* went for $120.00. Also *"The Golden Age" #1* brought $85.00.

LOVE: Just goes to show what age can do for a zine I always thought *"The Golden Age"* beat the *RBCC* all hollow, quality-wise.

STRNAD: (From behind his EC) All your zines were hol -low quality-wise, G.B.

JENNINGS: Don't laugh Jan. *"Anomaly" #1* brought $150. You ran third highest.

STRNAD: $150.00 you say? This once again confirms my suspicions about the stupidity of fandom.Why *"Anomaly" #1* was one of the best zines ever published. Compared to it, #1 was a piece of crap. If #1 got that much, #3 should have gone for $200.00.

HENDERSON: (Who has been asleep up to this time)I'd say *"Anomaly" #3* would be worth about fifty cents, if I'm any judge of fanzines.

STRNAD: (Going back to his EC) Oh yeah?

At this point, Jerry Bails enters the lounge. Roy Thomas trails behind him.

SPICER: Well, well if it isn't Mr. All-Time, All-Star, Comic Fan Panelologist.And who's this? Roy Thomas?

LOVE: (After bowing to Bails) Have you seen the newest issue of *"Comic News"* Jer?

BAILS: No, I haven't had a chance. I've been busy micro-filming.

JENNINGS: Well, there was an auction and some old zines brought some money.

BAILS: (Smiling) Was *"Alter Ego" #1* among them?

JENNINGS: Yes, Jer, it brought $250.00. (Loud whistl-ing and clapping erupt from all except Strnad)

THOMAS: Gosh, that's a lot for just a fanzine, isn't it? I mean, I could see Fantastic Four #1 or something like that, but *"Alter Ego"*?

BAILS: You forget, Roy, that *"Alter Ego"* was the 1st true comic fanzine in response to the Second Heroic Age of Comic Magazines. If you had read the *"Guidebook to Comics Fandom"* you would know that.

THOMAS: Hell yes. If I had read that piece of trash I would have been sure about what a crappy writer you are, too.

BAILS: Now, after all Roy, I never considered that to be my best work. I mean, the *"Collectors Guide"* appealed to just about every intelligent fan.

STRNAD: As if there were such things.

SPICER: (Trying to change the subject) You say *"Alter Ego" #1* went for $250.00, Bob? Was that the highest price?

JENNINGS: Yes. The *"Comic Collector" #1* came close, though, with $230.00. Fellas, this is really great. Right here in this room we have over $700.00 represented.

BAILS: It's quite an honor.

SPICER: You know, I'm really surprised that *"Rocket's Blast" #1* brought so muc-. I never did see anything redeeming about that book. I don't think G.B. did as much with his material as he could have.

LOVE: Well, I did my best.

THOMAS: That's the point. You were never great shakes as a writer.

BAILS: Oh, I suppose "One Man's Family" and those sa -tires on the JLA that you did for *"AlterEgo"* were masterpieces? Ha! God, it was all I could do to keep from laughing in your face. And you, Spicer. You should talk? The cover of the Guidebook was the worst stunt of type-setting I've ever seen.

HENDERSON: (Just waking up) What's all the shouting a-bout?

THOMAS: Oh, shut up and go back to sleep, Cap. Hell, you're one guy who has room to talk. All you ever did was open up a comic, take a picture of it, slap it on some newsprint, and call it a good zine. You even stole Jenning's name.

HENDERSON: (Dropping off to sleep again) Purely a coinci -dence.

BAILS: Well, whatever our personal opinions, this auction is a great honor.

LOVE: It certainly is.

STRNAD: (Putting down his EC) Well I don't like the idea of having a group of illiterate slobs bidding for one's work. It takes away some of the beauty.

JENNINGS: What beauty is that?

STRNAD: (Sighing) You wouldn't understand.

JEFF JONES CHECKLIST

COMPILED BY MARK BURBEY

JEFF JONES. When you hear that name you immediately associate it with paperbacks. The same goes for Frank Frazetta. I have seen many Frazetta checklists, but never a Jeff Jones checklist. So, I have taken it upon myself to put one together. This checklist includes paperbacks, magazines, fanzines, comic books, and hard cover books. I hate to say that this list isn't a complete listing, but it's not far from it. If anyone has any comments pertaining to this article, you can reach me, MARK BURBEY, at: 3400 N.W. 14 St.; Miami, Fla. 33125

PAPERBACKS:

BERKLEY BOOKS
THONGOR AND THE WIZARD OF LEMURIA by Lin Carter - 1969
THONGOR AND THE DRAGON CITY by Lin Carter - 1970
THONGOR FIGHTS THE PIRATES OF TARAKUS by Lin Carter - 1970
FLAME WINDS by Norwell W. Page - 1969
THE SON OF THE BEAR GOD by Norwell W. Page - 1970
THE GUARDIANS #1- THE KILLING BONE by Peter Saxon - 1968
" " #2- DARK WAYS OF DEATH by Peter Saxon - 1968
" " #3- THE HAUNTING OF ALAN MIAS by " - 1968

DELL BOOKS
EMPHYRIO by Jack Vance - 1970
MASTER OF THE ETRAX by Robert Lory - 1970
THE SHADOW PEOPLE by Margaret St. Clair - 1969
EARTMEN & STRANGERS by Robert Silverberg - 1969
THE MONGOL MASK by David St. John - 1969
WOLFLING by Gordon R. Dickson - 1969
ALL ABOUT VENUS by Brian W. Aldiss - 1968

FAWCETT BOOKS
CURSE OF THE UNDEAD edited by M.L. Carter 1970

CENTAUR PRESS
THE MOON OF SKULLS by Robert E. Howard - 1970
THE HAND OF KANE by " " - 1970
PATHLESS TRAIL by Arthur O. Freil - 1970

PAPERBACK LIBRARY
THONGOR AT THE END OF TIME by Lin Carter - 1968
THE CITY by Jane Gaskell - 1968
THE GODDESS OF GANYMEDE by Michael D. Resnick - 1968
PURSUIT OF GANYMEDE by Michael D. Resnick - 1968

BELMONT BOOKS
GIANT OF WORLD'S END by Lin Carter - 1969
BEYOND THE GATES OF DREAM by Lin Carter - 1969
KOTHAR-BARBARIAN SWORDSMAN by Gardner Fox - 1969
KOTHAR OF THE MAGIC SWORD by " " - 1969
KOTHAR & THE DEMON QUEEN by " " - 1970
KOTHAR & THE CONJURER'S CURSE by " " - 1970
KOTHAR & THE WIZARD SLAYER by " " - 1970
THE DEVIL & BEN CAMDEN by Heinrich Graat - 1970

PYRAMID BOOKS
THE INCOMPLETE ENCHANTER by L. Sprague deCamp - 1968
THE GOBLIN TOWER by L. Sprague deCamp - 1968

LANCER BOOKS
ZANTHAR AT TRIP'S END by Robert Moore Williams - 1969

POPULAR LIBRARY
QUEST BEYOND THE STARS by Edmond Hamilton -(No date given)

ACE BOOKS
CITY OF CHASCH by Jack Vance - 1969
SERVANTS OF WANKH by " " - 1969
THE DIRDIR by Jack Vance - 1969
THE PNUME by Jack Vance - 1970
SWORDS IN THE MIST by Fritz Leiber - 1968
SWORDS OF LANKHMAR by " " - 1968
SWORD AGAINST WIZARDRY by " - 1968
SWORD OF DEVILTRY by Fritz " - 1970
THE PLANET WIZARD by John Jakes - 1969
WHEN THE STAR KINGS DIE by John Jakes - 1969
BEDLAM PLANET by John Brunner - 1968
THE JEWEL OF APTOR by Samuel Delany - 1970
THE MOON OF GOMRATH by Alan Garner - 1963
SORCERESS OF THE WITCH WORLD by Andre Norton - 1968
UNCHARTED STARS by Andre Norton - 1970
ACROSS TIME by David Grinnell -(no date given)
THE BIG JUMP by Leigh Brackett -(" " ")

TOWER BOOKS
THE UNENDING NIGHT by George H. Smith - 1964

MISC. PAPERBACKS (Companies unknown)
CONJURE WIFE
CLEOPATRA
WIZARD OF STORMS

MAGAZINES
WEB OF HORROR #1 - 1969 #2 - 1970
VAMPIRELLA #4 (cover with Bode')-1970 #5(strip) - 1970
MONSTERS & HEROES #2 (strip) - 1967
VAMPIRELLA #9 (one page) - 1970
FANTASTIC Vol. 20, No. 4 (there have been many other issues with Jones)
JONES ALSO HAS ART IN AMAZING STORIES.

FANZINES
SERAPHIM #4 - 1969 #5 - 1970
WITZEND #6 (strip) - 1969
I'LL BE DAMNED #1 - 1970
RBCC #68 (ad for I'LL BE DAMNED #1) - 1970
XANADU #1
TRUMPET #8 (portfolio)
FANTASY ILLUSTRATED #5 (strip & back cover)
REALITY #1 - 1970
INIFINITY #2 & #3 - 1971
ABYSS #1 -1971
GUTS #5 - 1969
GREMLIN #2 - 1970
THIS IS LEGEND #1 BARSOOMIAN #14

COMIC BOOKS
FLASH GORDON #13 (King) - 1970
PHANTOM #25 (King) HE ALSO DID A FEW OTHER KING COMICS
WITCHING HOUR # 14 (National)

HARD-BOUNDS
RED SHADOWS by Robert E. Howard - 1968 (Pub. by Donald M. Grant)

MISC. ITEMS
Two posters in the ABYSS Promotional Portfolio
Four posters put out by Tom Veilleux; one in full color three in B&W

Well, people, that's it. I again say that I don't claim this to be a complete listing, even though it is not far from it. A NOTE TO ANY OTHER INTERESTED FAN EDITORS : If you are interested in having me do a checklist such as this for your fanzine, I would be more than glad to do it. All I expect in return is 4 issues of the issue it appears in. Just tell me who you would like to have a checklist on, and I will try to have it done a couple of months after you write me (If I agree to do it, of course)

MARK BURBEY/:

JOHN CLARK—
SKIPSON

DOUG POTTER
'11

ADKINS-